



VIOLINO PRIMO

Sonate a Tre due Violini, e Violone o Organo
CONSECRATE

All' Ill.^{mo} e Reu.^{mo} Signore

Monsig.^r Giuseppe Tassi Referendario dell' una, e l'altra Segnatura

Da Gio. Batt.^a Tibaldi

OPERA II.



ILLUSTRISSIMO ET REVERENDISSIMO

SIGNORE

FV costumanza lodevole de Secoli già defonti sacrificare in ossequio di divota riconoscenza gl' instrumenti delle tor glorie à Numi, acciò fosse venerato come origine de lor trionfi quel Dio, ch'era implorato per tutelare all'azioni più Eroiche. Quindi ad un Marte guerriero tinte di sangue ostile si consecravano l'armi, al simulacro d'Apollo si sospendeva la lira. Bastava questo motivo per umiliare con bella superbia l'armonia della Musica al gran merito di V. S. Illustrissima, il di cui nome acclama la fama qual' altro Apollo, nel cui seno albergano felicemente le Muse, sotto i di cui auspicii fioriscono le virtù, chè nel più bel fiore degl'anni si fa vedere un Eroe nato ugualmente à maneggiar la faretra per saettare i Pitoni, e trattare dolcemente la cetra per trionfar degl' affetti. Piccolo è il tributo, chè offre la mia rispettosa divozione, mà come i fiumi chè sortiscono poveri nella lor fonte i natali divengono un mare con recarsi in tributo all' Oceano, la povertà di questi fogli averà quel grande, ch'è lo scopo della sua plausibile ambizione con portare sul fronte il nome reverito di V. S. Illustrissima, à cui non potendo col conscrarli accrescere nulla di grande, gli dà materia d'esserlo, con esercitare la generosità del suo gran cuore col non sdegnarli. Questa è la fortunata disgrazia de servitori divoti di V. S. Illustrissima, chè non potendola ingrandire coll' offerirli cosa alcuna di grande, l'ingrandiscono con umiliare il di lei gentilissimo patrocinio à gradire la debolezza de loro sudori. Con questo riflesso giustifica la mia colpa se stessa rigettandola nel benignissimo genio di V. S. Illustrissima, chè hà fatto credergli, chè non sia per sdegnare sotto l'occhio queste armonie, chè si compiace con parziale generosità di compatir coll' udito. Quando la debolezza de miei talenti non abbia altro di soave sù queste pagine, hà tutto quello, chè può appagarmi l'ambizione, cioè d'avere in questi concerti armonici delineata almeno rozzamente V. S. Illustrissima, che nell' indole grande così temprata ne suoi affetti pare, chè avveri l'opinione d'Anassimandro, chè volle l'anima fosse composta di numeri, ò il parer di Jamblico, chè la crede trà noi discesa dall' armonia delle sfere, e chè tutto il Mondo sappia, ch'io godo il sospirato favore, e la gloria più preziosa di vivere.

Di V. S. Illustrissima, e Reverendissima

Roma à dì 1. Aprile 1704.

Umilissimo Devotissimo, & Obligatissimo Servitore

Gio. Battista Tibaldi.

Grave

SONATA PRIMA Allegro

Grave

Allegro

Adagio

Piano

Allegro



Ada. ³ ³ Piano Allegro



Piano



Piano

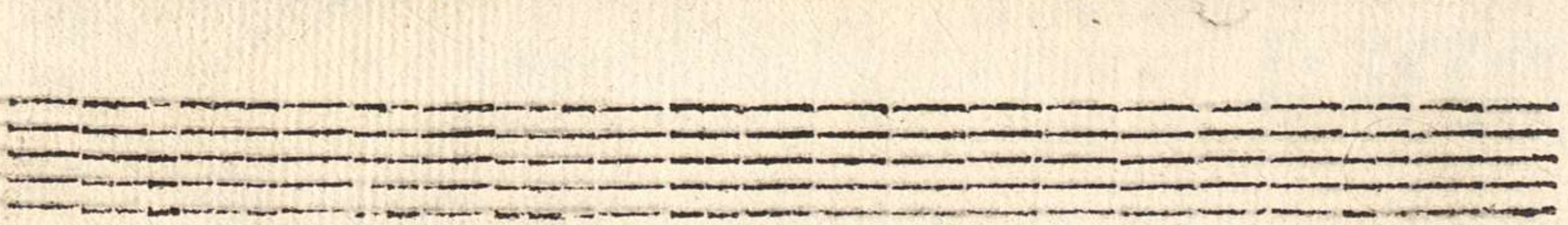
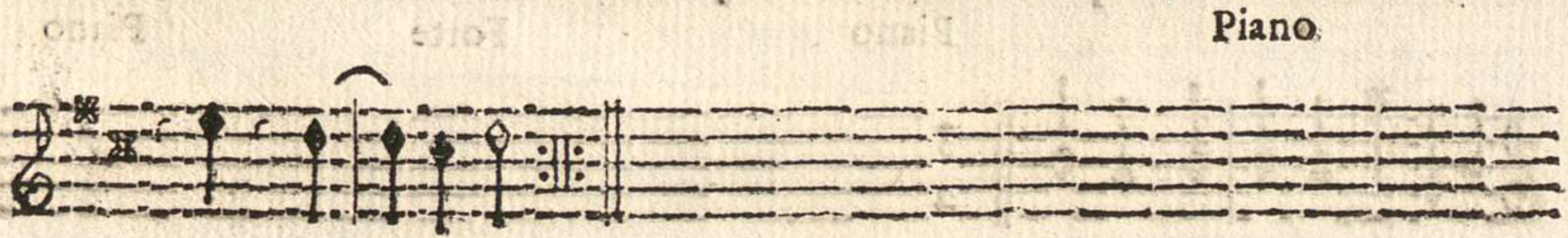


Piano

Forte



Piano



6

Grave

S

ONATA SECONDA

Piano

Allegro

Piano Forte Piano

First staff of music, treble clef, 3/2 time signature. The melody consists of half notes and quarter notes.

Adagio

Second staff of music, treble clef, 3/2 time signature. The melody continues with half notes and quarter notes.

piano

Third staff of music, treble clef, 3/4 time signature. The music features a rapid, continuous sixteenth-note pattern.

Allegro

Fourth staff of music, treble clef, 3/4 time signature. The music continues with a rapid sixteenth-note pattern.

Fifth staff of music, treble clef, 3/4 time signature. The music continues with a rapid sixteenth-note pattern.

Sixth staff of music, treble clef, 3/4 time signature. The music continues with a rapid sixteenth-note pattern.

Seventh staff of music, treble clef, 3/4 time signature. The music continues with a rapid sixteenth-note pattern.

Eighth staff of music, treble clef, 3/4 time signature. The music continues with a rapid sixteenth-note pattern.

Ninth staff of music, treble clef, common time (C). The melody is slower, featuring half notes and quarter notes.

Adagio

piano



Allegro

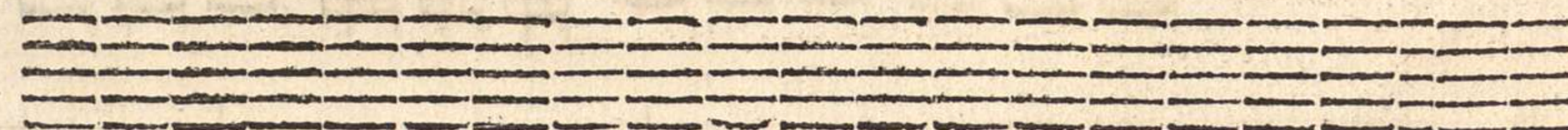
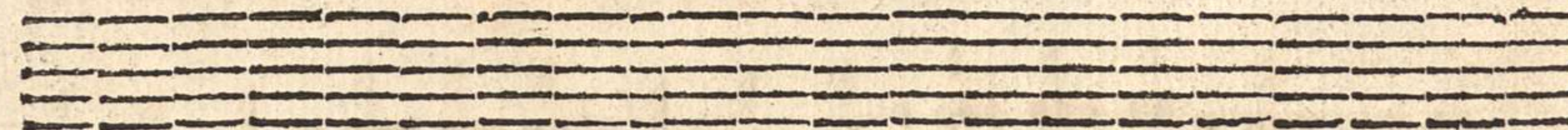
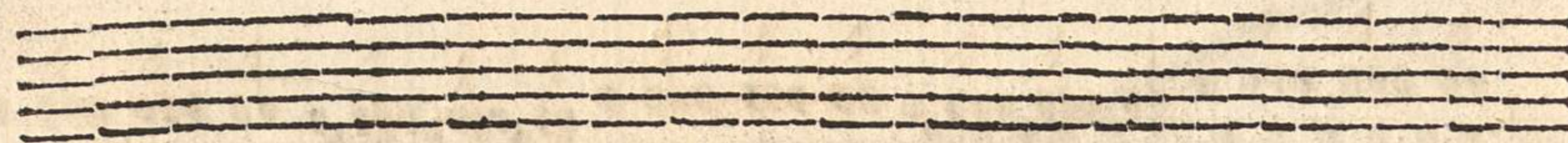


Piano



Forte

Piano



Grave

9



ONATA TERZA - Piano

Forte



Piano



Allegro



Piano



B

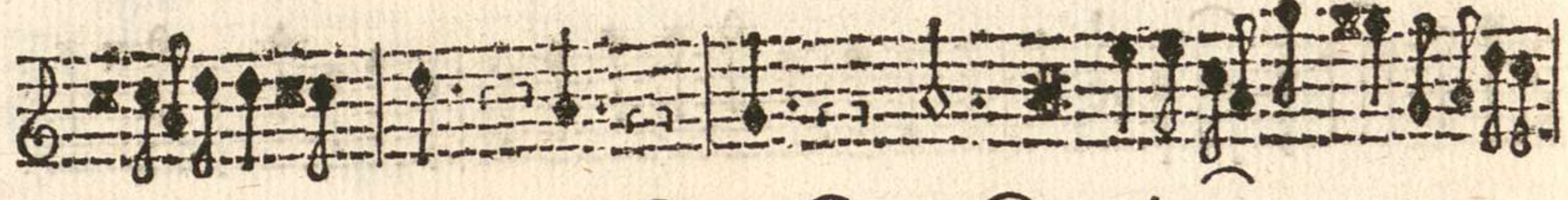
V. S. Volti



Adagio P. F. P. F. P.



Allegro



Piano





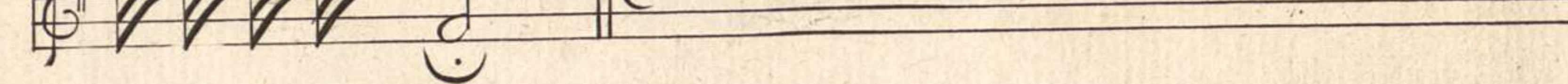
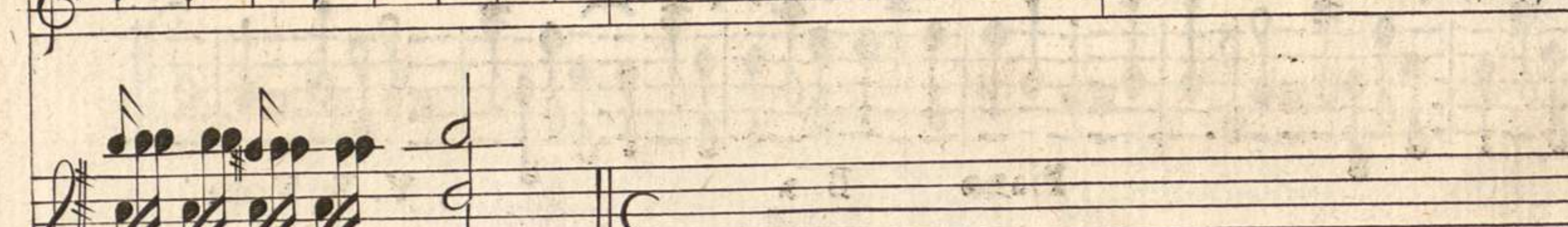


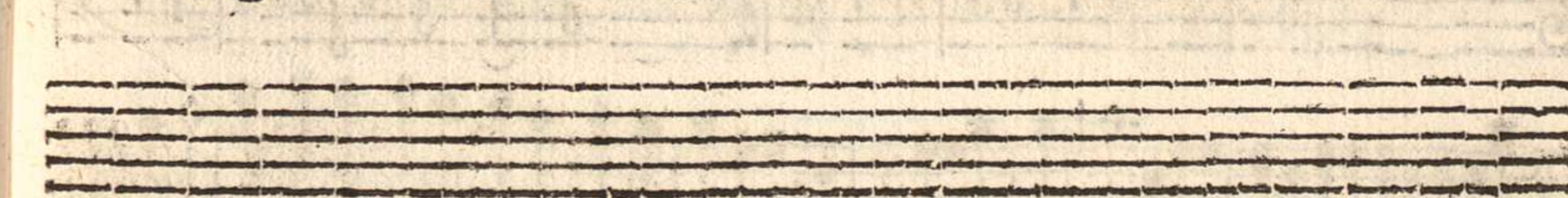
Adag.^o

piano



Andante





Creve

S

ONATA QUINTA

Piano

Allegro

3 Adagio

Grave

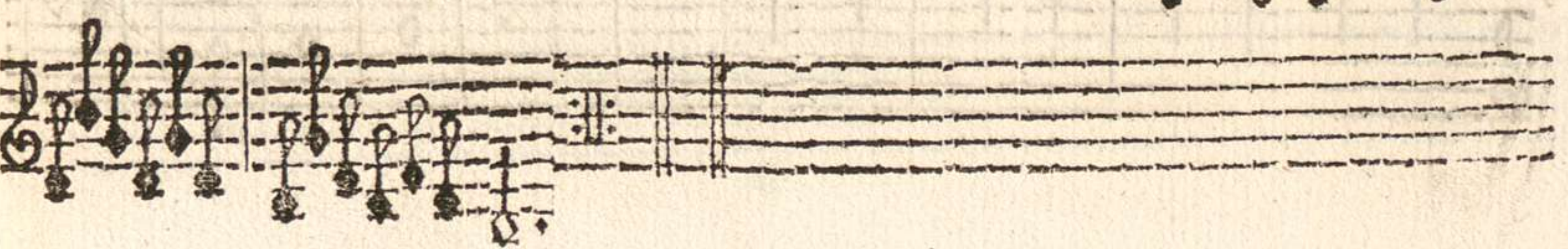
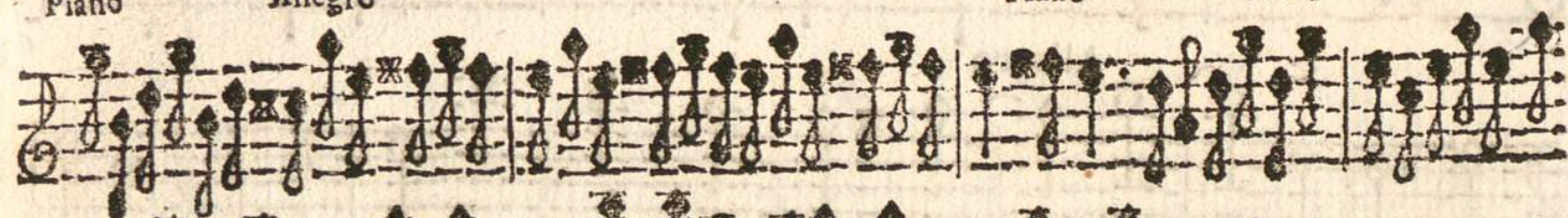
3 Piano

Allegro 3

Adagio

Piano

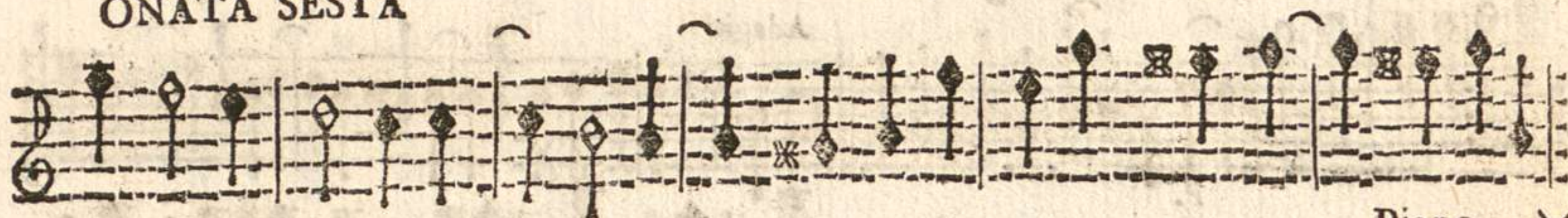
Allegro



Grave

S

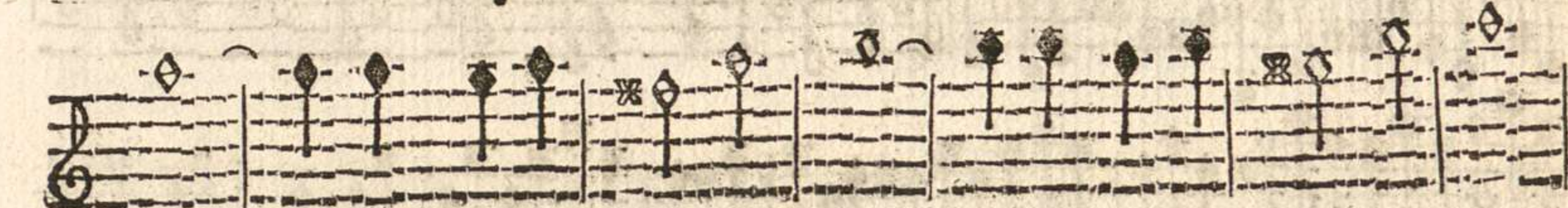
ONATA SESTA

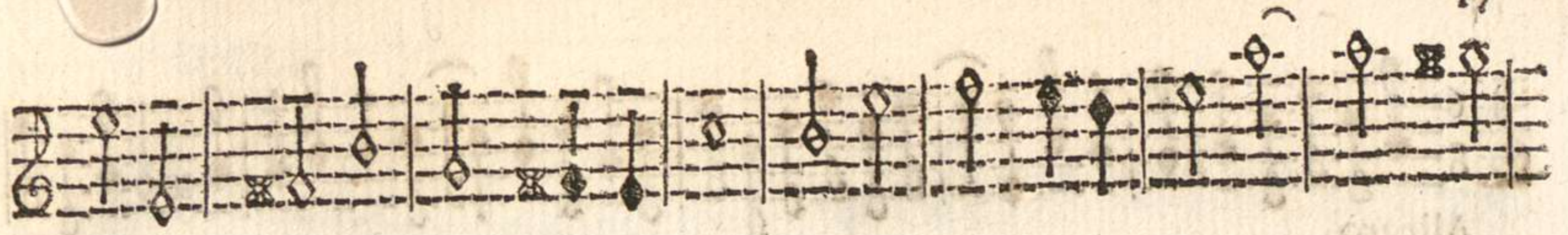


Piano



Allegro





Piano

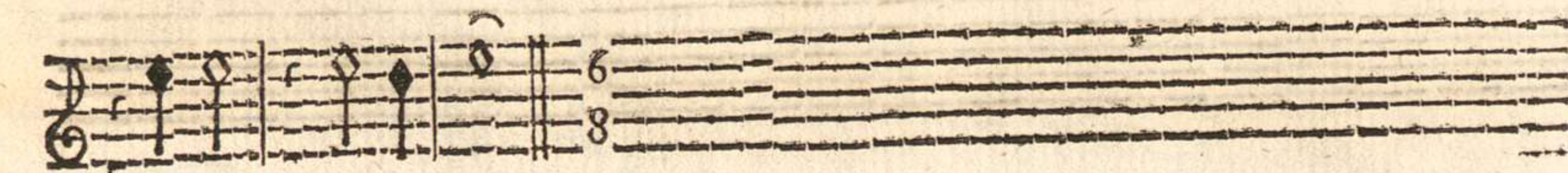
Adagio



Piano



Allegro



Adagio

Piano

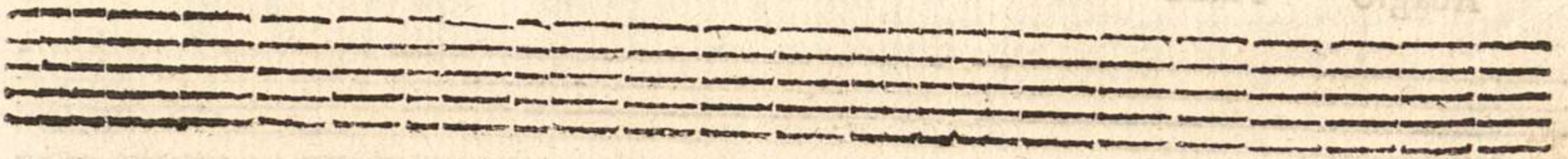
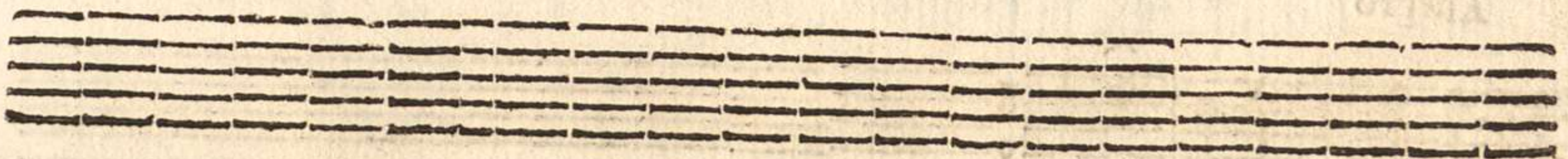
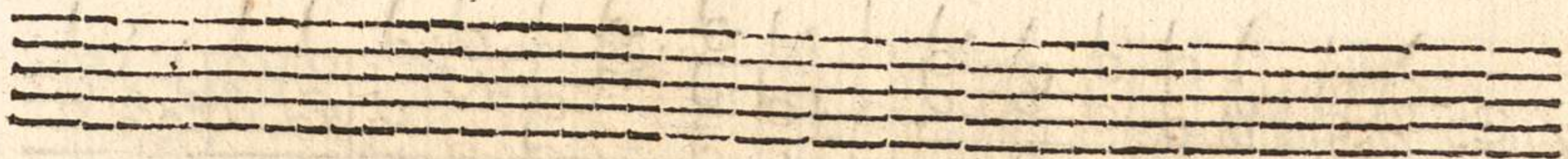


Piano

Forte



Piano



Grave

S 

ONATA SETTIMA

Piano

Forte



Allegro













Piano

V. S. Volti



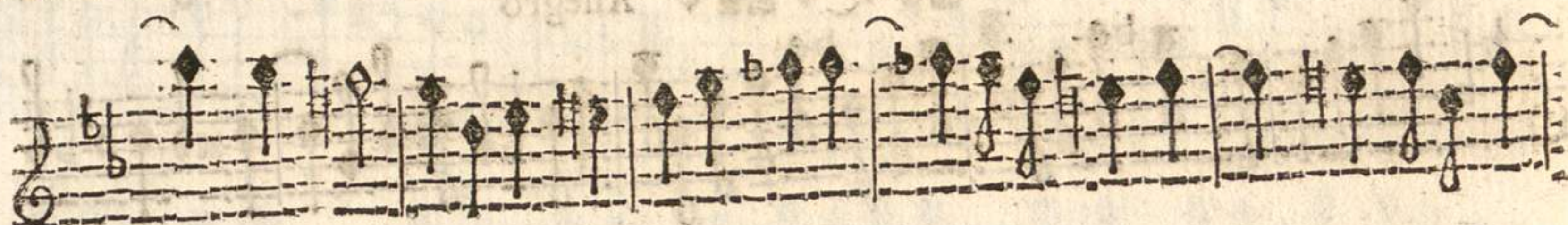
Adagio

Piano

Forte

Piano

Forte



Piano

Allegro



Piano



Piano



Forte

Piano

Grave

21

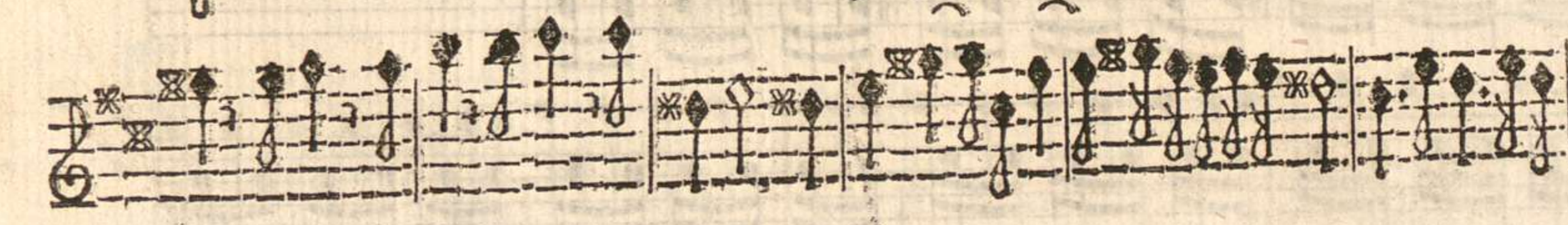


ONATA OTTAVA

Piano



Allegro



Piano

Handwritten musical score on page 22, featuring two main sections: *Adagio* and *Allegro*.

The *Adagio* section (top) is in 3/2 time, marked *piano*. It consists of two staves of music, primarily using half notes and whole notes.

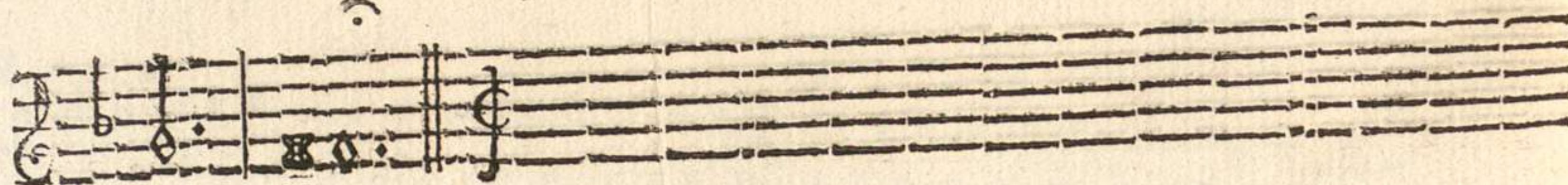
The *Allegro* section (middle) is in 3/4 time. It begins with a treble staff and a bass staff, both featuring rapid sixteenth-note passages. This is followed by a series of staves, including a grand staff (treble and bass) and a single bass staff, all containing dense, fast-moving sixteenth-note figures.

The piece concludes with a final staff marked *Adag.* (Adagio), showing a return to a slower tempo with half notes.

Piano

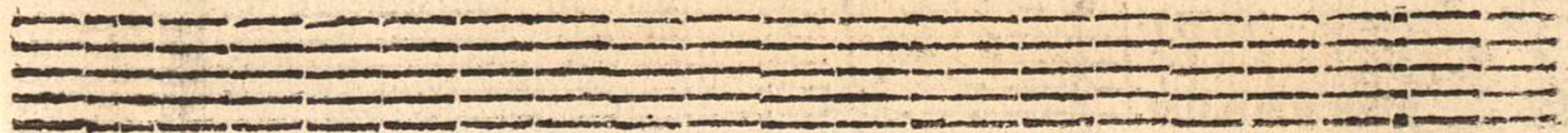
Piano Allegro

Piano





Allegro





SONATA DECIMA

Piano

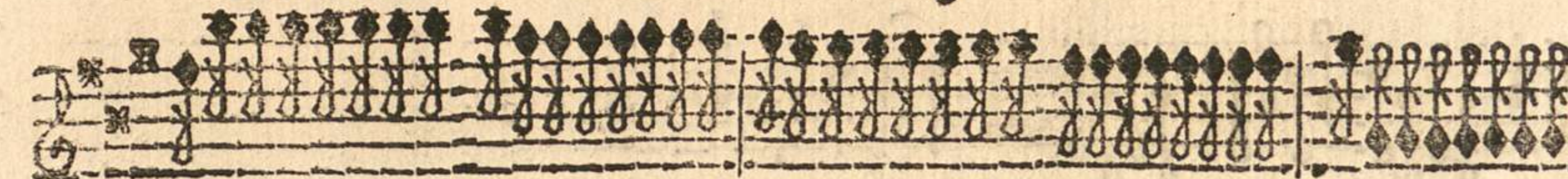
Forte

Piano

Forte



Allegro



Adagio

Piano

Adagio

piano

Andante

Adagio

piano

12
8



Allegro



Piano



Forte



Piano



Piano



Piano

V. S. Voki



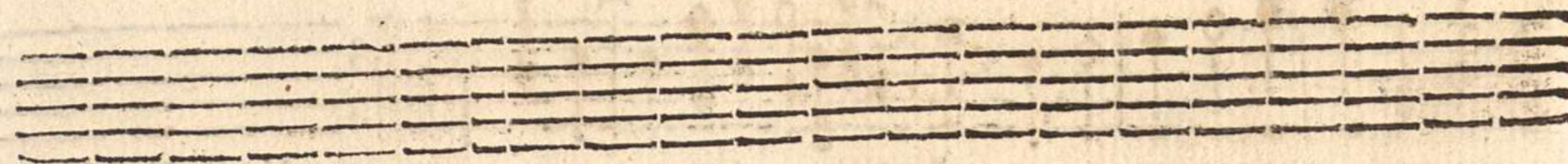
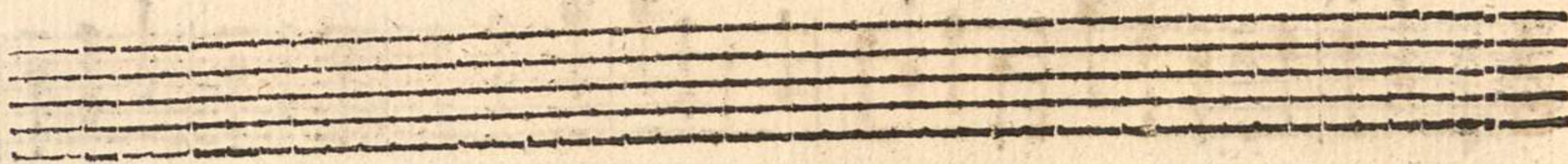
Adagio

Piano

Alle gro



Piano





ONATA DUODECIMA

P. F.



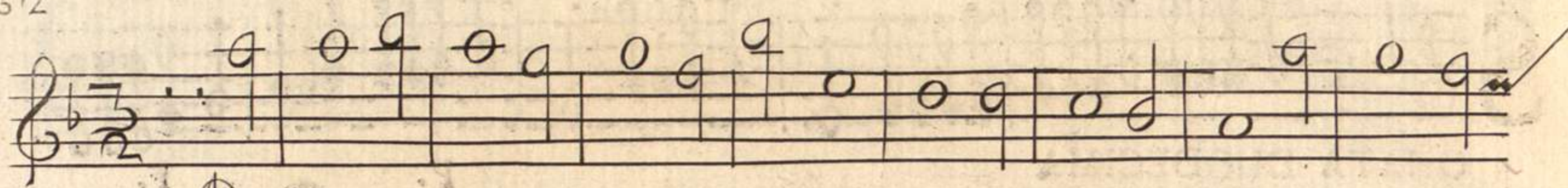
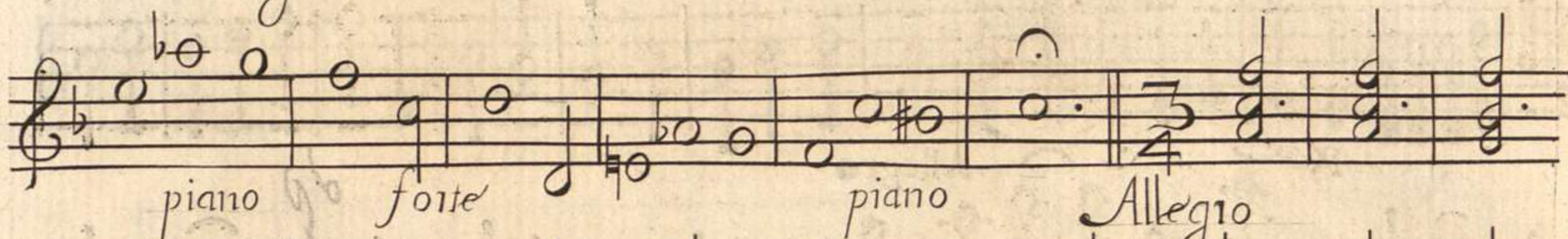
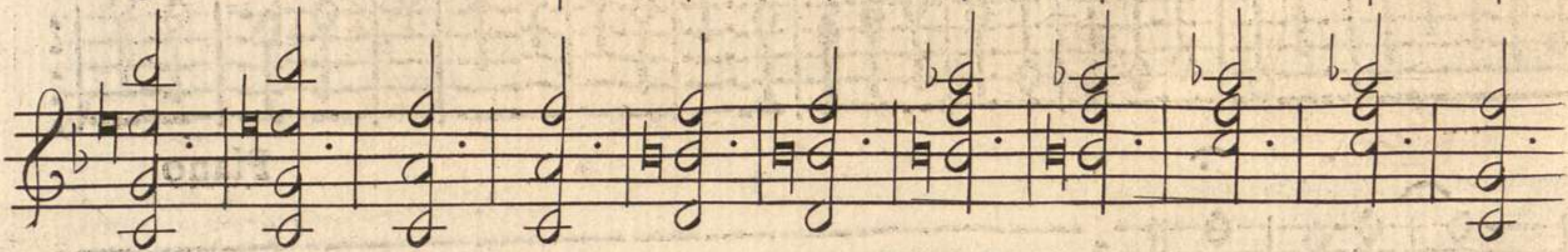
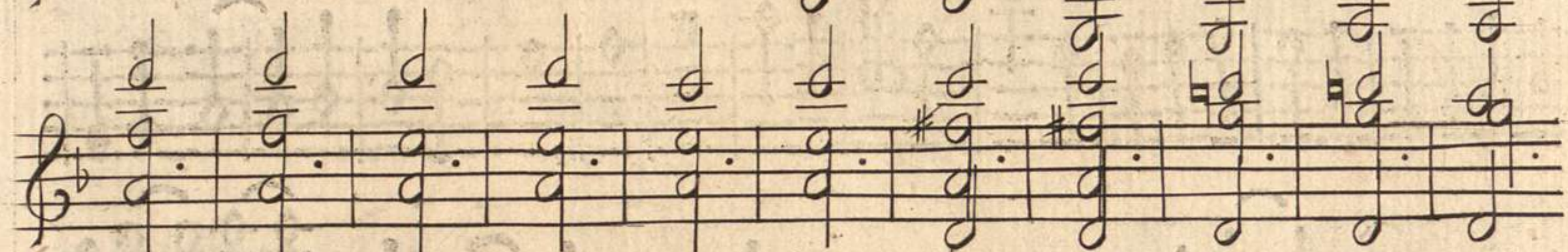
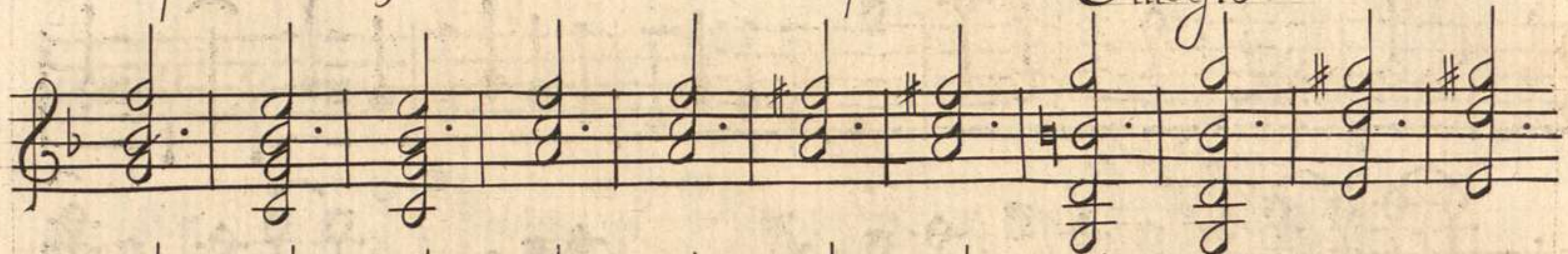
P. Allegro



Piano



V. S. Volti

*Adagio**piano**forte**piano**Allegro**Adagio**piano**Allegro*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Dynamic markings include:

- piano* (first staff)
- for.^e* (first staff)
- pia.^o* (third staff)
- for.^e* (third staff)
- pia.^o* (fifth staff)
- fini* (tenth staff)

Handwritten annotations include "100" and "33" in the upper right corner.



Geh. Rath Wagener
Marburg.

Handwritten musical notation on a single staff, including notes and rests.

Handwritten musical notation on a single staff, including notes and rests.

Handwritten musical notation on a single staff, including notes and rests.

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G. L. Each Wagner
Marburg